THE FLESH.

AISLING ISOLDE
AZALEAH
BELLA LUKE
DOMINIC WILKOM
EDEN HOBBS
ELLE LARA
FARZANA AHMAD
HATTIE BREALEY
JULIETTE GILLIES
JESS CURRAN
JESSIE YE
KATHY TO
MERCEDES VUKOVICH
MIRANDA UPFOLD
MIKAYLA KITTO
NOODLE MESSITER
SHARNA CAMPBELL
STEPHANIE BARAKAT
TRINITY JOHNSON

WEDNESDAY 28TH MAY
GOODSPACE GALLERY
LEVEL 1, 115 REGENT ST, CHIPPENDALE NSW 2008
5PM - 9PM

YOUNG HENRYS goodspace

THE FLESH.

goodspace

FLOOR SHEET

1. JULIETTE GILLIES | EAT YOUR LEFTOVERS | $250 P16
2. JULIETTE GILLIES | IF HE WAS A WOMAN / SEED AND SACRIFICE | $400 P15
3. JULIETTE GILLIES | WHAT'S AT STAKE | $300 P14
4. EDEN HOBBS | HANGING MEAT | POA P9
5. MERCEDES VUKOVICH | INCISION PIECE I | POA P22
6. MERCEDES VUKOVICH | INCISION PIECE II | POA P22
7. HATTIE BREALEY | MECHANICAL BULL | $20 PER DRAWING P13
8. NOODLE MESSITER | KITCHEN CABINET DOMESTICATION (GIFT FOR MAMA) | POA P26
9. NOODLE MESSITER | PORNO DECAY RELIQUARY (GIFT FOR PAPA) | POA P26
10. DOMINIC WILLKOM | DARKEST BEFORE DAWN | $2000 P8
11. MIKAYLA KITTO | MY MOTHER'S MOTHER | NFS P23
12. AISLING ISOLDE | THE MUTATED CHERUB AND HER TRANSFIGURATION | NFS P4
13. AISLING ISOLDE | BEHIND THE FLESHY VEIL OF AMALGAMATION | NFS P4
14. JESSIE YE | MY OWN FLESH AND BLOOD | POA P20
15. BELLA LUKE | I FEAR I WILL BE RIPPED OPEN AND FOUND UNSIGHTLY | POA P7
16. TRINITY JOHNSON | HOLDING | $300 P31

17. STEPHANIE BARAKAT | I LOVE YOU! | $575 P30

18. FARZANA AHMAD | I BEAR WITNESS 5 / TORN APART | POA P12

19. SHARNA CAMPBELL | MASK | POA P29

20. SHARNA CAMPBELL | UNDER THIS | NFS P28

21. JESS CURRAN | DUALITIES (SERIES) | POA P17

22. KATHY TO | DINNER WITH MUM | POA P21

23. ELLE LARA | TRANSFIGURE | $900 P11

24. ELLE LARA | ETERNAL TORMENT | $500 P11

25. ELLE LARA | EFFIGY | $1200 P10

26. MIRANDA UPFOLD | NONVERBAL | $300 P25

27. AZALEAH | YOUR FORMER SELF AS THE COST OF ENTRY | POA P5

28. AZALEAH | IN MATTERS OF: PLEASURE | POA P6

SALES TABLE

29. MIRANDA UPFOLD | FLESH POSTER | $5

30. MIRANDA UPFOLD | FLESH STICKER | $5

31. MIRANDA UPFOLD | MINI PAINTING | $30

32. SHARNA CAMPBELL | SKELETON STICKER | $3

33. SHARNA CAMPBELL | FACE STICKER | $4

Behind the Fleshy Veil of Amalgamation | The Mutated Cherub and her Transfiguration

Nisling Isolde

She/Her
@aiiisling

I have always been fascinated by the world of body horror. I enjoy pushing the boundaries of flesh. Body horror opens up worlds of expression that words cannot articulate. It allows freedom of illustrating abstract emotions and feelings. My art is not about violence. It is about the loss of control and consciousness. Simultaneously, it is also about transformation.

Behind the Fleshy Veil of Amalgamation (2025) pencil on cold pressed paper, 42x32cm. NFS

The Mutated Cherub and her Transfiguration (2025) pencil on cold pressed paper, 42x32cm. NFS

Azaleah

She/Her
@byazaleah

How desperate are you to change your life for the better? Are you hungry enough? The process will require your old self as sacrifice for the new to claw it's way through. The pain you're experiencing is but a small cost in exchange for the euphoria that follows. Not everything can be brought with you into your next stage.

your former self as the cost of entry (2025) discarded glass, discarded paint & glue. 22x15cm. POA

The human curiosity of knowing, looking, peering, spying. Of the carnal desire of beholding, wanting, needing.

Does this urge for grasping for more separate us from other creatures? We're soft, supple, human.

in matters of: pleasure (2025) assemblage featuring mirror, stand, stocking, foam, glue, acrylic paint and vintage photos, 100x39cm. POA

i fear i will be ripped open and found unsightly (2025) acrylic, oil, tissue paper and glue on Canvas, 91x61cm. POA

Bella Luke

She/Her
@bellalukeart

Bella Luke is an Australian artist residing in Sydney. Isabella's process derives from the transformative crucible of pain, where she has discovered a wellspring of inspiration. The grotesque qualities of Crohn's Disease, an ailment that has become an integral part of Bella's existence, serve as a potent muse for their artistic exploration.

Crohn's Disease is a persistent, unpredictable beast that manifests in pain, inflammation, and discomfort. In this particular piece, she probes the boundaries of beauty, cuteness, and discomfort, challenging societal norms and conventions. Her art embraces the visceral and unflinching examination of her chronic illnesses' effect on the human body, a mirror reflecting both its fragility and resilience.

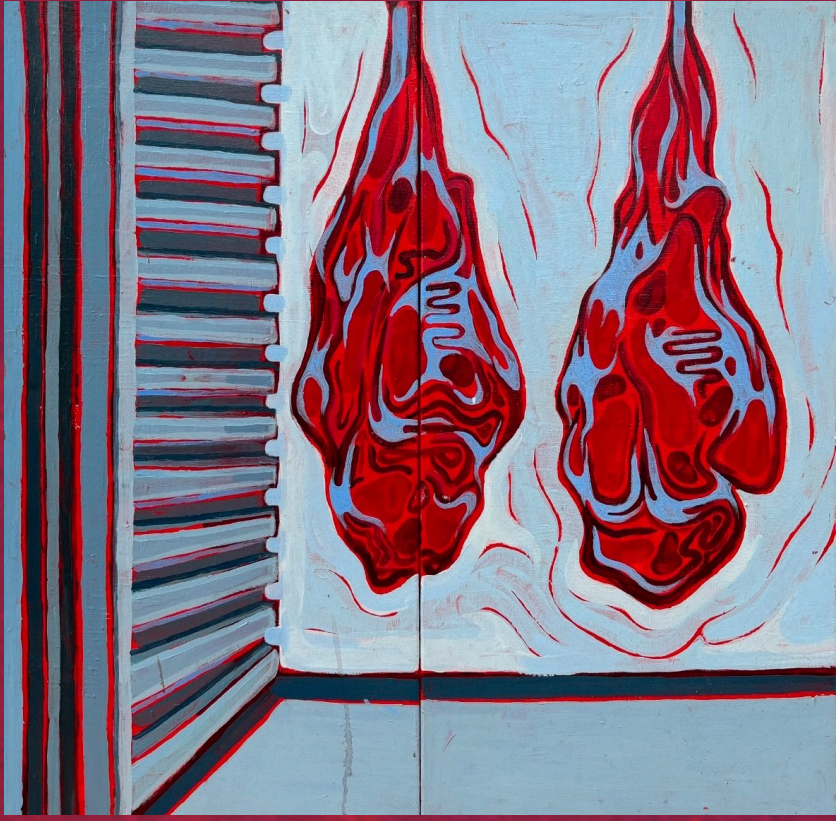
Darkest Before Dawn

Dominic Willkom

He/Him
@domwillkom

Although shadow work is an internal process, it can often feel like that your body and soul are being ripped apart and opened in order for the new light to enter.

Darkest Before Dawn (2025) oil and charcoal on canvas, 112x112cm. $2000



Hanging Meat (2023) acrylic on canvas, 80x75cm. POA

Hanging Meat

Eden Hobbs

She/Her
@edenhhobbs

You feel as though you are nothing but a chunk of venison left to age in your father's backyard refrigerator.
Hanging Meat discusses themes of objectification, isolation, grief, and guilt. It explores the impact patriarchal systems have on the self-esteems of young women.

Eden Hobbs is a 21 year old queer feminist artist, living and creating on Dharawal Land. Her works encourage women to embrace a sense of self separate from third party expectations, while highlighting the negative relationship patterns inherently found within a patriarchal system.

Hanging Meat

Elle Lara

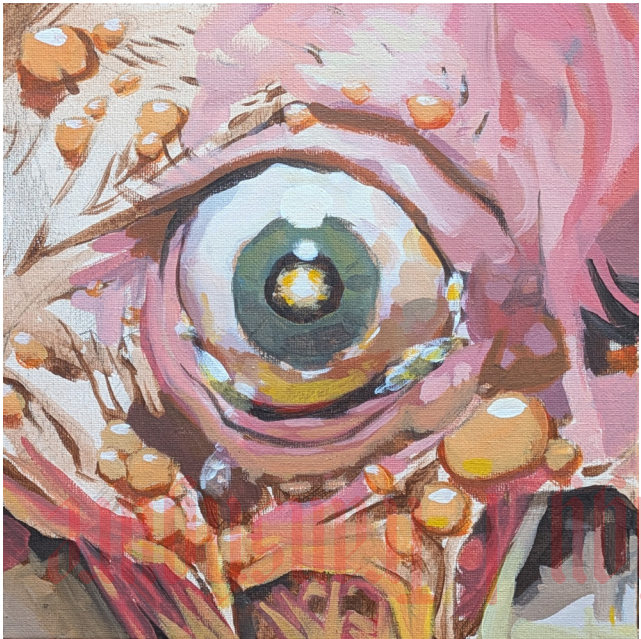
She/Her
@drawoutyourlife

My art confronts the violent repression of my gender, sexuality and personal identity through theatrical explorations of flesh, gore, and viscera. These materials, often associated with trauma, are reclaimed as symbols of defiant celebration and self-acceptance. Employing saturated colours and exaggerated forms, I weave in mystic and spiritual symbolism to transform imagery of the body into a powerful visual feast. This work reclaims a denied identity, embracing horror as a pathway to affirmation.

Effigy (2024) acrylic on canvas, 50x60cm. $1200

Transfigure (2025) acrylic on canvas, 28x35cm. $900

Eternal Torment (2024) acrylic on canvas, 25x25cm. $500



I Bear Witness 5 / Torn Apart (2025) acrylic on canvas, 50x40cm. POA

Farzana Ahmad

She/Her

@art_by_farzana

Torn Apart is the latest painting in my ongoing project *I Bear Witness*, documenting the horrors being unleashed on Palestinians in Gaza. By using raw visual language, I've expressed my sadness for lives erased and stories interrupted. This work demands remembrance, recognition, and accountability by the world that has failed to protect the Palestinian land and people. The simplicity of the title intensifies its impact, referring not only to the bodies literally torn apart by violence but also to families, communities, and a homeland being dismantled piece by piece.

Mechanical Bull
Hattie Brealey

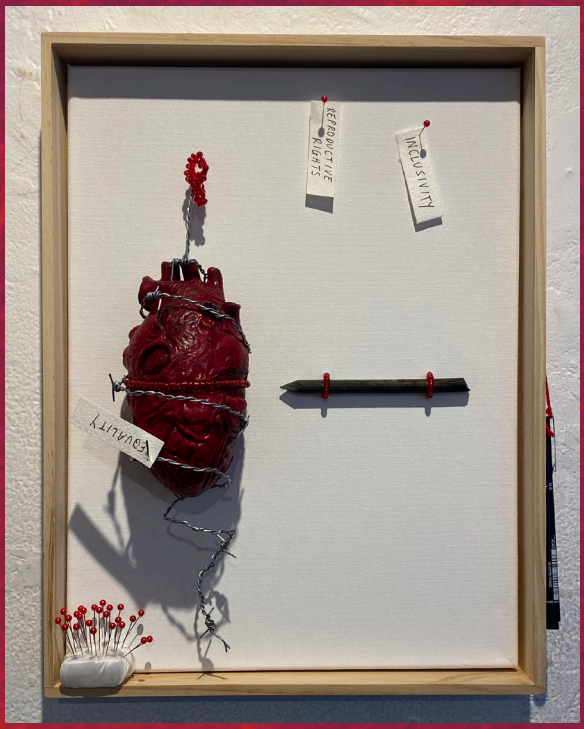
She/Her
@h.j.breals

Mechanical Bull is a series of small scale and intimate ballpoint pen sketches of the surfaces, forms and textures of the beautiful human body.

Mechanical Bull (2025) ballpoint pen on paper, 52x42. $20 per drawing.

Juliette Gillies

She/Her
@by_juliette_



What's at Stake (2025) framed synthetic heart wrapped in handmade barbed wire, beads, wool, metal, dressmaker pins and cotton rag, 42cmx32cm. $300

An interactive work featuring a bloody anatomical heart, raw and unmistakably human, symbolising shared vulnerability. Wrapped in barbed wire, it evokes the pain, restriction, and the systemic violence endured by those marginalized or oppressed. The iron stake driven through it suggests a forceful, inescapable imposition—a symbol of power structures that wound and dominate. A literal response to the lack of empathy and compassion increasing in society towards diversity, equality and inclusion. Viewers are invited to write what they believe is "at stake" and attach it to the barbed wire, the work is evolving, transforming personal reflection into collective testimony.

If He Was a Woman / Seed and Sacrifice

This work merges the anatomical with the sacred, collapsing boundaries between body and symbol. A uterus positioned over a ruptured pomegranate, evokes themes of fertility, sacrifice, and feminine power. Blood-red, seed-filled, and torn open, it parallels the womb, not as a passive vessel but as an active site of life, violence, and history. Three gold nails, the colour of divinity and value, contrast starkly with the suggestion of violence and crucifixion. The red beading acts as a tactile bloodline, connecting nourishment with ancestral memory, rendering visible the often hidden experiences of menstruation, conception, and trauma.

If He Was a Woman / Seed & Sacrifice (2025) acrylic paint, metal nails, beads and string on wood board, 30x30. $400

Sacrifice
If He Was a Woman / Seed and

Eat your Leftovers

Eat your Leftovers (2025) acrylic on wood board, 20x20. $250

A welcoming dinner plate with the words 'Bon Appetit' transformed by bloody, severed body parts. The menu consists of our main tools of communication— a tongue, an ear, a heart and an eye, rendered useless and served up to the viewer as a reminder that if we do not speak up, trust our heart, listen with our ears or choose to turn a blind eye, we may as well consume these parts of ourselves. Enjoy your meal!

Dualities
Jess Curran

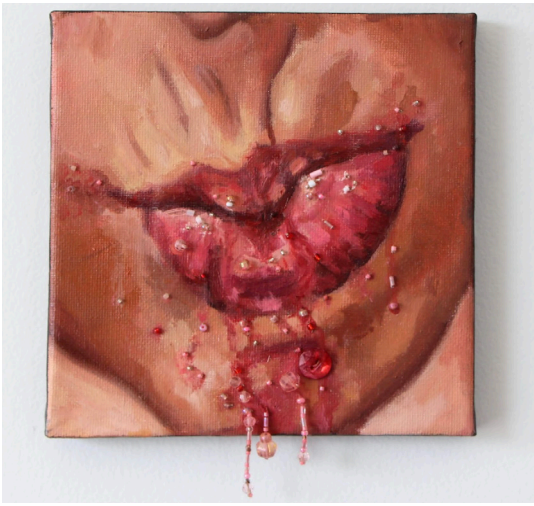
She/Her
@jesspaint.png

Dualities is a series of small embroidered oil paintings that zoom in on grotesque scenes of eating. Sumptuous glass beads have been hand embroidered onto these surfaces, ornamenting stickiness, drips and messiness. The series plays with the tension between attraction and repulsion, guilt and pleasure, restriction and indulgence, toying with the viewer's feelings of lure and disgust.

Dualities (2024) series view

Midnight Snack (2024) oil on canvas, glass beads, thread, 16.2x15cm. $250

Sweet Treat (2024) acrylic and oil paint on bedsheets, embroidery hoop, glass beads, thread, 19.5x18.5cm. $300



Juicy (2024) oil paint on canvas, glass beads, thread, 17x15cm. $250

RESTRICT / INDULGENCE (2024) oil paint on canvas, embroidery hoop, glass beads, thread, 19x15.5cm. $250

Cheers (2024) oil paint on canvas, glass beads, thread, 15x15cm. $250

Milkshake (2024) oil paint on canvas, embroidery hoop, glass beads, thread, 16.5x15.5cm. $250

Watermelon Bite (2024) oil paint on canvas, embroidery hoop, glass beads, thread, super-glue, 19x18cm. $300

ATTRACT / REPULSE (2024) acrylic and oil paint on canvas, glass beads, thread, 20x20cm. $350

my own flesh and blood (2025) acrylic paint and yarn on cotton paper, 59x84cm. POA

Jessie Ye

She/Her
@fluu.f

Creation and immolation; both announced with a tearing of flesh, a new cycle.

A birth has taken place here - delivered by her hands. It is a transformation, a shedding of the self. One day, someone else will take her place. The cycle will end, and begin again.

Personal metamorphosis is staged as both an act of creation and destruction, leaving it 'up in the air,' (haha - hence the hanging paper) if this process is truly beneficial for the individual. But permeating everywhere is the cold, scientific 'anatomy' of biology, threatening to envelop everything altogether: ovaries, death, and everything in between.

Dinner with Mum

Kathy To

She/Her
@artist.porkbun

From childhood to adulthood, I was ostracised from my family because of my mum and the abuse she inflicted on me. While my past life is a heavy burden I am forced to live with, I do not let it dictate my life. I intend to share my experiences, as no one in my family listened. The tamest experience was being forced to eat my favourite foods laced with chilli and throw them up for dropping a pencil. My family told me to forget about it because she was sad and single. I was nine.

Dinner with Mum (2025) digital print, 30x40cm. POA

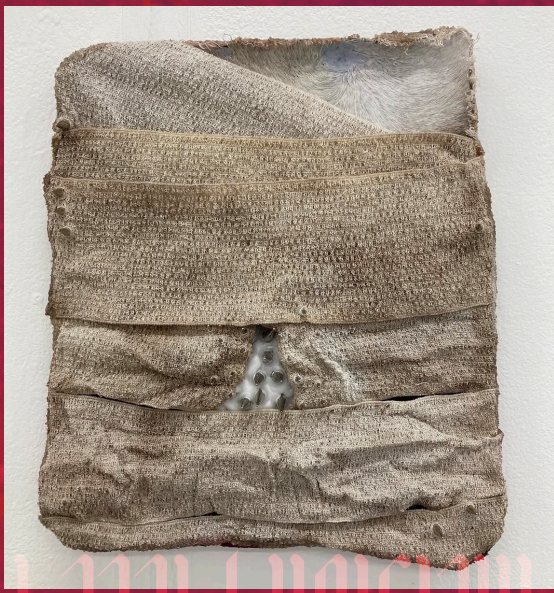
Mercedes Vukovich

She/Her
@flesh4me

My practice is informed by Julia Krsiteva's theory of abjection outlined in her essay The Powers of Horror. In her chapter on The Improper/Unclean she details that the corpse seen without god or outside science is the utmost of abjection, it is death infecting life. I seek to create ''flesh'' that will remain stagnant, appearing as if it is in a state to disintegrate but resists the vulnerability of decay.

Incision Piece I (2024) wax, puppy bones, cow-hide, resin, oil paint, 30x35cm. POA

Incision Piece II (2024) wax, gauze, cow-hide, resin, oil paint, spikes, 30x35cm, POA



My Mother's Mother

Mikayla Kitto

She/Her
@mikaylakitto__

I was given this locket by my grandmother,
a sentimental object she wore when my mother was young,

this locket is confusion,
this locket is guilt,
this locket is a facade,

inside it held a picture of my mother,
my grandmother forgot it was in there and my mother never knew the locket existed,

this locket is confusion,
this locket is guilt,
this locket is a facade,

my mother never meant anything to my grandmother,
this locket never meant anything to my grandmother,

this locket is confusion,
this locket is guilt,
this locket is a facade,

I don't know what to do with it.

My Mother's Mother (2025) ceramic, fabric, wax, found object, 25x25x40cm. NFS

acer

Nonverbal (2023) acrylic on bisqued ceramic. LxW. $300

Nonverbal

Miranda Upfold

She/They

@miranda_makes_art

What do you feel when someone asks you if you're okay? I feel the words stick in my throat, tangle my vocal chords, paint themselves on the backs of my teeth. My jaw is rusted at the hinges, bolts tightened to cracking, as heavy as iron. My mouth fills with saliva and I swallow the tide down. It meets the unformed words and pushes them down into my chest, clogging the other sentences that have already gathered in preparation of being spoken. My mouth becomes a separate entity from the rest of my body, two unwieldy objects fallen and smashed on the ground; unspeakably heavy yet terribly fragile. The words left unable to be spoken. It seems that I'm not really that okay.

Noodle Messiter

She/They

@noodlesartarchive

My pieces *Porno Decay Reliquary (Gift for Daddy)* and *Kitchen Cabinet Domestication (Gift for Mama)* are supposed to be read as a kind-of diptych. The "persona" of Daddy and Mama are not direct representations of parental figures but rather the distillation of either ends of a spectrum; whether that is gender, sexuality, psychological condition or something else. My work is a method of processing systems of thought related to trauma and the body. In some way, these works are a self portrait, representations of two "selves" that coexist inside me.

The use of an enclosed box in daddy's gift alongside a larger presence of taboo materials echo the deep, psychosexual notions of masculinity, rooted in repressed trauma, transgression and restriction. Golden nails stab a framed condom, hair embeds itself in latex and comforts itself in lambskin and the box padlocks shut— containing the horrors and hiding them away.

Mama's gift is the counterpart to this work, both paralleling ideas of repression and bringing the ideas of restraint to light. Framed, hung on the wall— Mama is not afraid to show her suffering, she will wrap herself in it like clothes and embrace it warmly. Silverware evokes imagery of cooking, soft, comforting surfaces contrast with cold silver cookware and surgical instruments.

My works represent the duality and coexistence of extremes both within the mind and outside the body and the ways they interact with each other, the artist and the viewer.

Kitchen Cabinet Domestication (Gift for Mama) (2025), assemblage in wooden frame with lamb hide, surgical tools, latex, leather pieces, 52.5x42.5cm. POA

Porno Decay Reliquary (Gift for Daddy) (2025), assemblage in wooden coffin with lambskin, coffin nails, condom, human hair, rats feet, confession note and latex, 18x10x8cm. POA

Under This
Sharna Campbell

She/Her
@sharnalea

Under This (2024) acrylic and textiles on canvas, 105x150cm. NFS

Shed my skin from my flesh. I am free of you and your thoughts free of me. Under all this I am you.

under this

Masked

When I went to the party, I put on my face.
Tucked muscles and cartilage into place.
I stared in the mirror, put in every tooth.
And molded a smile of flesh.

Mask (2025) acrylic on plywood, 60x50cm. POA

I Love You! (2025) oil on Canvas, 91x117cm. $575

I Love You!

Stephanie Barakat

She/Her

@s.barakat.art

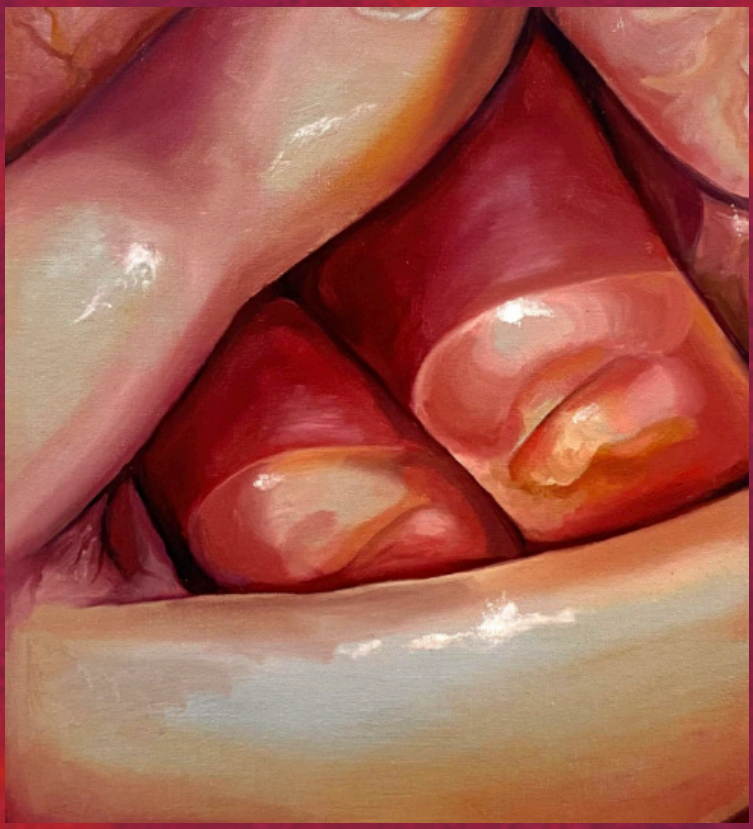
I am captivated by a beauty others can not see as they are overcome with a disgust I cannot understand. Repulsion is taught to us; it is cultural, irrational and political. If we can bypass this very gendered disgust maybe we can grow and discover in areas where abjection has halted us.

I Love You!

Holding

Trinity Johnson

She/Her
@trinjohn_



holding (2024) oil and acrylic on canvas, 35x35cm. $300

Holding transfigures and abstracts the external body at sites of pain to explore the internal reality of hidden pain. This unveiling reveals a visceral experience as the metallic underpainting highlights a gory shininess. By discussing the abject, the work is imbued with associated mortality within a medical system that often aims to treat pain rather than causation. Existing as a dual subject of disgust and beauty, holding specifically depicts a moment of comfort in amongst feelings of dismissal.